

1912

Serenade Me Sadie

Joe Young

Bert Grant

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Serenade me Madie song



WORDS By
Joe Young
MUSIC By
Bert Grant.

Serenade Me Sadie

With A Rag-time Song

Words by
JOE YOUNG

Music by
BERT GRANT

Moderato

PIANO *f*

VOICE

Vamp. *mf* *p*

Sa-die Klein, voice a num-ber nine,
Sa-die Klein, had a wed-ding fine,

Left her hap-py home to stud-y Op'-ra grand; Went to Sun-ny Spain,
Mar-ried A-bie, and that night at half-past nine, Hus-band got a note

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but came back a - gain, 'Cause the lan-guage there she could-n't un - der - stand.
that some girl - ie wrote; Said, come hear a song that's called the rag - time goat.

When her sweet-heart A - bie Schwartz found out she was in town,
A - bie yelled, if that's the case, I'll have to leave at once.

He put on his full dress suit, high hat, and called a - round;
Sa - die cried, Oi A - bie please, don't be a rag - time dunce.

Sa - die in the par - lor was sing - ing Tra - vi - a - ta;
Then she sang a yoo - dle and Abe went off his noo - dle,



A - bie hol - lered stop her I don't care for Op' - ra: -
Sounds like a Ki - oo' - dle, Stop or I'll ski - doo - dle.

CHORUS

Ser - en - ade me, Sa - die, with a rag - time song, -

Give me some - thing, ba - by, that won't last so long; -

Make for me a goo - gle eye, throw the shoul - ders way up high,

Sing a - bout the Swan-ee riv - er, Make sure that you shake and shiv - er,

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are written below the vocal line.

Snap the fin-gers like they do in 'Fris-co Town; Hol-ler, oh you bear cats! bend your-

The second system continues the melody and accompaniment. The piano part includes some complex chords and a steady rhythmic pattern.

-self way down, - Sing A - bie, look a here, look a there, come a - long,

The third system shows the vocal line continuing with a melodic phrase. The piano accompaniment provides harmonic support with various chordal textures.

Ser - en - ade me, Sa - die, with a Rag-time song. 1. Rag-time song. 2. Rag-time song.

The fourth system concludes the piece with a double bar line and two endings. The first ending leads back to an earlier section, and the second ending provides a final resolution. The piano accompaniment features a lively, syncopated rhythm characteristic of ragtime.



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Honeymoon Love
The Skeleton Rag
When I was 21 and You
were Sweet 16
Somebody Else Will If
You Don't
The Band Came Back
Maybe That is Why I'm
Lonely
The Harbor of Love
Oh, You Beautiful Doll
The Red Rose Rag
Oh, That Navajo Rag
Love Me
My Hula-Hula Love
You'll Do the Same
Thing Over Again
Oceana Roll
Carita
Baby Boy
Mysterious Moon
Just as Long as the
Swanee Flows
Everybody Two-Step,
Song

INSTRUMENTAL

Everybody Two-Step,
(Rag)
After Vespers, (a Twilight
Meditation)
Beautiful Lady Valse
Perle de Perse (Pearl of
Persia) Valse-Orientelle
Brides and Butterflies,
Waltzes
Cum-Bac, Rag
Hyacinth Rag
A Slippery Place
Siberian Dip
The Whirlwind
Del Rose Waltzes
Borneo Rag
Hula-Hula Intermezzo
Royal Flush
The Aviator
Chatter-Box-Rag
Rig-a-ma-role-Rag
Maxine Waltzes
Chanticleer-Rag
Southern Symphony
Silver Bell
Cupid's Patrol
Daughters of the Amer-
ican Revolution
Dorothy Waltz
Garden of Dreams Waltz
Honey Rag
Indian Summer
Love's Serenade
Mop Rag
Poker Rag
Black and White
Easter Lillies

Moonlight Bay

Words by
EDWARD MADDEN

Music by
PERCY WENRICH

CHORUS

We were sail - ing a - long On Moon - light

Bay, We could hear the voic - es ring - ing, They seemed to

say "You have stol - en her heart,

Now don't go "way!" As we sang Love's Old Sweet

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